

CANADIAN MOVING PICTURE DIGEST

Vol. 21, No. 40

TORONTO 2, CANADA

February 1st, 1930

ELECTRIFYING THE AMUSEMENT WORLD!

Lawrence
TIBBETT

standing them out at
CHINESE THEATRE
Los Angeles
ASTOR THEATRE
New York



The Biggest
\$2 Picture
Ever Made

The
**ROGUE
SONG**

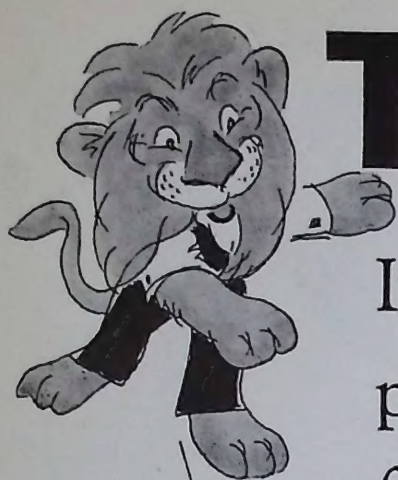
Based on the operetta "Gypsy Love" by
Franz Lehar, Dr. A. M. Willner, Robert
Bodansky. Story by Frances Marion and
John Colton. Suggested by Wells Root.
Music by Franz Lehar and Herbert Stot-
hart. Lyrics by Clifford Grey.

With CATHARINE DALE OWEN—
STAN LAUREL—OLIVER HARDY

Directed by
LIONEL BARRYMORE

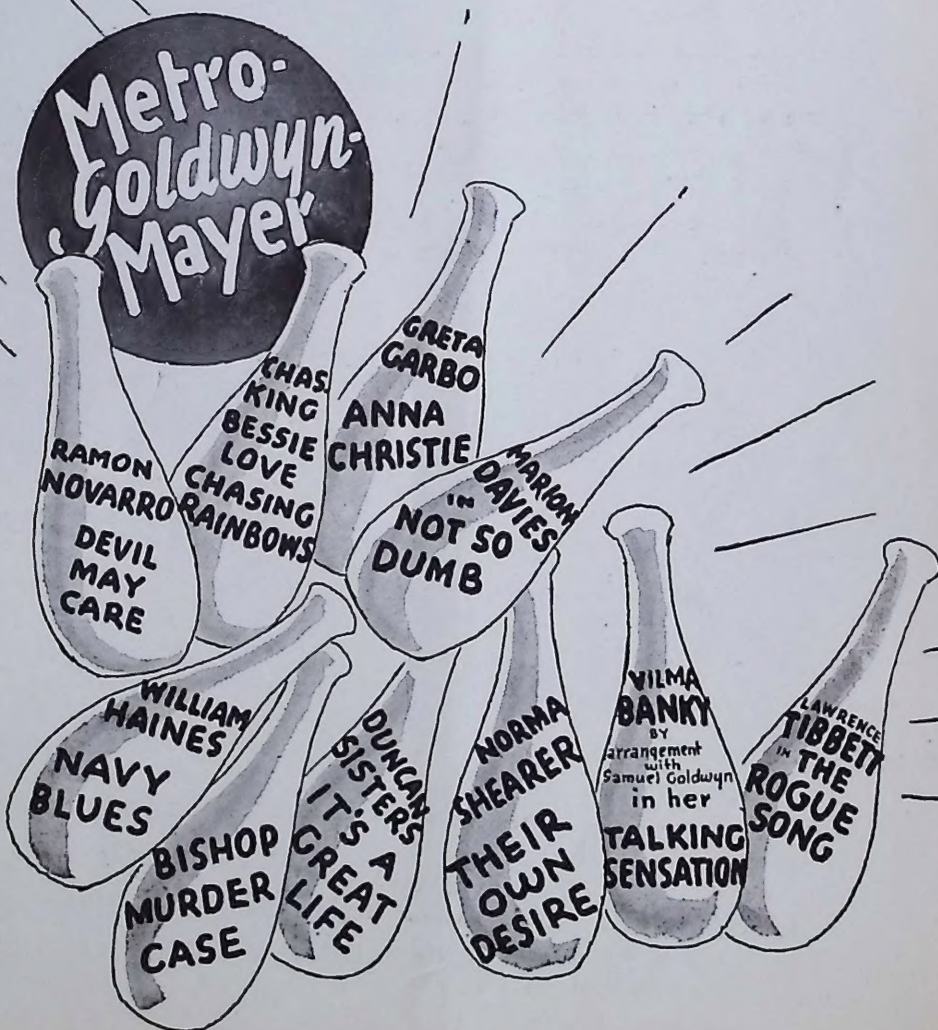
METRO-GOLDWYN-MAYER

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2



TEN STRIKE!

It is with pardonable pride that we point to a remarkable line-up of forthcoming Metro-Goldwyn-Mayer attractions. Each one is of a quality to assure theatres outstanding business.



Canadian Moving Picture DIGEST

Established in 1915 for
Exhibitors

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RAY LEWIS

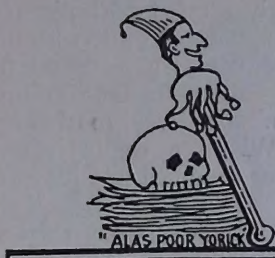
Editor and Managing Director

Vol. 21, No. 40

TORONTO 2, CANADA

February 1st, 1930

Wanted--New Critics



ALTHOUGH Motion Pictures became revolutionized by the introduction of "Sound" and Dialogue, necessitating the presentation of new material, new methods of direction, new stars and other animate and inanimate accessories which are so numerous, and involve so many ramifications that space prevents us from enumerating them, the old methods of reviewing pictures remain the same.

We are not referring to our Trade, for those within the Trade press have changed their views with the changed conditions therein, but the general press takes Motion Pictures no more seriously than it did before the picture learned to talk, to sing, and to do all those things for which the drama, the vaudeville stage, the concert and the music hall, the opera became famous.

Criticizing the art of a player, or a producer is an art in itself, providing the critic has the creative ability to create that which he is criticizing, or has learned through observation the difference between "good, bad, or indifferent."

The press generally takes a concert, an opera, or a play seriously enough to send someone who knows his, or her business, to review what is offered. No paper cares to advertise itself in a criticism which reveals that the critic does not understand what he is criticizing, with a sufficient technical knowledge which makes the criticism constructive and instructive.

In respect to Motion Pictures "anybody" was good enough to write a review; and as it happened, "anybody" expressed in a natural, unfinished, unlettered way, his, or her reaction to a picture, and this reaction by "anybody" was the general "fan reaction," which made the criticism stand for value from this angle.

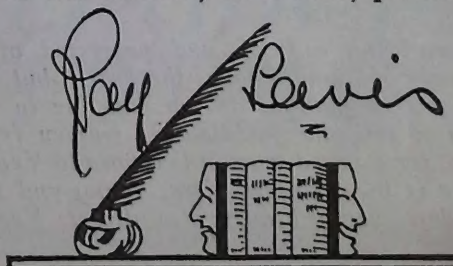
As pictures grew in magnitude and in lavishness, "anybody" became more experienced in reviewing them; and in many instances "anybody" was supplanted by "somebody" who knew something about pictures, having drifted from the Industry or drama into the editorial department of the general press.

Certain standards of action became acceptable in Motion Pictures, until the Motion Picture became as true to life as the public wished it to be, meaning that through all its thrills, escapades, romance elements, there had to be a ring of sincerity.

With the introduction of musical comedy upon the screen, magnified by what the screen can give it by way of variety and lavishness, the critics do not appear to get the right kind of an angle.

These same critics accept the musical show on the stage, the entrance of the chorus at any time, or any place, the introduction of a song, whenever the producer has an inspiration to make the hero, or heroine sing, but when this same method of presentation is being followed by our producers for the screen, the critics are beginning to criticize the introduction of the chorus, or a solo, pointing out their incongruities.

Some of our most excellent musical screen shows have had "roasts," or indifferent notices just because of this angle. It is just as well for exhibitors not to be influenced too strongly by such criticisms. The box-office is the important critic; and if you like a picture and your trade press like it, we should know!



RAY



RAY LEWIS

PRESENTS

WHEN Metro-Goldwyn-Mayer took as their symbol of Trade and Commerce, a lion, and named him Leo, their limit was the sky; and immediately this company proceeded to search the starry firmament of talent to make "more stars than there are in heaven."

How well this company has succeeded, we who live in the today of M-G-M's success, know full well.

Tuesday night, Leo, all dressed up like "Astor's pet horse," swallow tails, opera hat, not forgetting a monocle, and on his arm, a lady, ablaze with jewelled glory, authenticated descendant, of one whose ancestry carved its name on the Mayflower, appeared for the premiere presentation at the Astor Theatre of Lawrence Tibbett in "The Rogue Song," based on "Gypsy Love" by Frank Lehár, A. M. Willner, Robert Bodansky.

It was like a first night at the Metropolitan for Lawrence Tibbett is a name to even conjure into the diamond horseshoe circle of this citadel of opera, the "elite of the elite," Lawrence Tibbett is a social event, and now Metro-Goldwyn-Mayer have given this glorious baritone to the less exclusive, but equally appreciative masses.

"He stoops to conquer," this Lawrence Tibbett, for as a matter of relative values, the Metropolitan and the Astor are divided by that thread of distinction by which hangs that intangible expression of public opinion called prestige. The world will now hear Lawrence Tibbett, hear him in all the vibrant, robust and melodious freshness of his voice. Not as one who has had his day and is compromising for a continuance of glory, but in the very sunrise of song, in the very fire of a manhood which is still firm muscled sufficiently to scale a wall for a rendezvous with love.

"THE ROGUE SONG" tells a story of a rogue in a romantic setting, the hills of Russia, from which stronghold even the Czar's dreaded Cossacks cannot oust him.

Yegor is the "leader of the band," and the "head man of the show," not only as this relates itself to the environment of the story, but all through the picture — Yegor, on one of his thieving ventures, crosses the path of Princess Vera, whom he names "The White Dove" and "The Countess Tatiana," the latter, who is so bored that for one hour of love in Yegor's arms, she gives him a king's ransom in pearls.

Yegor, being a thief, and possessed of a merry sense of humour takes the pearls, but apparently his inclinations do not function in the direction of relieving middle-aged women from boredom, for a bored woman is a bore to Yegor.

There is the Princess Vera, young and not bored, whose young beauty, also attracts Yegor.

THE STORY gives an opportunity for settings which evoked applause for the beauty of their pictorial values, it also gives room for a ballet, which did an ensemble dance reminiscent of Paviowa's "dying swan." It was most effective and beautifully executed. Where a rogue is a hero, and prince and princess become involved in a play of emotions, there is tragedy; and in "The Rogue Song" there is the tragedy of the death of Yegor's sister, through her betrayal by Prince Serge, brother of Princess Vera.

Yegor then strangles Prince Serge, abducts the Princess, forces her to serve him, she betrays him into the hands of her family, who almost lash him to death, Tibbet singing his song in a rhapsody of remorse, hate, love, vengeance and defiance with the tragic appeal which must come to those, who have heard the dirge of a dying swan, or a nightingale set aflame in the palace of a Nero.

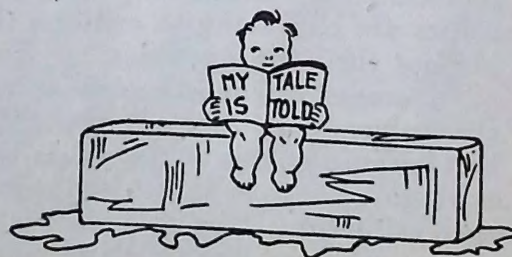
Whether it is the song, the voice, the love of Yegor for her, his passionate appeal, or her love for him, we do not know, but the Princess does save the rogue; and he rides away telling her, he will come back for her.

Throughout, the voice of Lawrence Tibbett was heard in song; and we, who made up his audience loved to listen to him in all the variety of tempos through which he sang to us.

It was a feast of voice. Tibbett's voice, all else was incidental, albeit interesting and amusing; and the audience expressed its approval in frequent and spontaneous applause.

LIONEL BARRYMORE directed, and made much of the dramatic values of the story. Stan Laurel and Oliver Hardy contributed their amusing style of comedy which usually opens up quietly and ends in a farcical crescendo. At times this clowning fitted in; at other times it was evident that the director was afraid that the picture might become too "high flown," and it was necessary to clip its wings. There need not have been this fear.

The entire production was in technicolor, a success for this art also, since the colour was soft and restful to the vision; and registered another artistic advance in motion pictures.





Exhibitors Choose *Northern Electric* SOUND SYSTEM

BECAUSE careful investigations of all makes showed Northern Electric the best on the market.

BECAUSE the efficient servicing of Northern Electric equipment assures continuously satisfactory performance,

BECAUSE of its clear, natural tonal quality in reproducing the human voice and music.

BECAUSE it is designed, manufactured and serviced by a reliable organization which stands squarely behind its products.

BECAUSE it had to be Northern Electric to compete with other theatres so equipped.

BECAUSE it was recommended by other exhibitors.

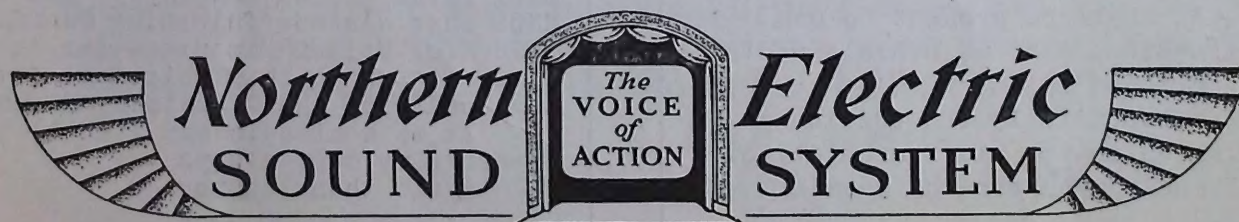
BECAUSE they secure the benefits of all new developments.

Complete information will be gladly sent to any exhibitor in Canada. Write

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MONTREAL



WESTERN ELECTRIC IN U. S. A.

Cecil B. DeMille "Deeply Moved"

Major Edward Bowes, Capitol Theatre, N.Y. States Digest "Is a Beautiful Thing, Beautifully Executed"

(COPY)

Cecil B. DeMille Productions Inc.

Metro-Goldwyn-Mayer Studios

Culver City

California

January 18, 1930.

Miss Ray Lewis,
The Canadian Moving Picture Digest,
259 Spadina Avenue,
Toronto, Canada.

Dear Miss Lewis:

I was very deeply moved by your beautiful tribute to THE KING OF KINGS, contained in the Holiday issue of The Canadian Moving Picture Digest; the entire number, in fact, is most beautiful, both in sentiment and execution, and I am most appreciative of the dedication of this number to THE KING OF KINGS and whatever part I may have played in the furthering of its message to the world.

Reciprocating your good wishes and with kindest regards, I am,

Sincerely yours,

Cecil B. DeMille.

CBdM-GR-C

(COPY)

Metro-Goldwyn-Mayer Pictures

Loew Building, 1540 Broadway New York

January 22, 1930.

Miss Ray Lewis,
Managing Director,
Canadian Moving Picture Digest,
Toronto, Canada.

Dear Miss Lewis:

Thanks for sending me the Christmas edition of your Canadian Moving Picture Digest.

It is a beautiful thing, beautifully executed, and carries truly and reverently the spirit of Christmas.

It took no little courage to so radically depart from the customary form of Christmas edition, but I am sure you found an enthusiastic appreciation.

With my compliments and thanks, believe me,

Sincerely yours,

Edward Bowes.

EB:AC

(COPY)

Fr. Finnigan

377 Walnut Ave.

Roxbury, Mass.

January 7th, 1930.

My Dear Mr. Albee:-

Your contribution to the Christmas supplement of the Canadian Moving Picture Digest was read and re-read with deepest interest.

It makes for an idea which will, some day, let us trust, come to pass, "that all shall be brought to one understanding, that we are all God's children."

How beautifully the edition is illuminated in the old Church style.

Thanking you for the Canadian Digest.

Most sincerely,

Fr. Finnigan.

(COPY)

Edgefield Farm

Germantown Pike, R.F.D. 2 Norristown, Pa.

January 29th, 1930.

Canadian Moving Picture Digest Co.
Toronto, Canada,

Dear Sirs:

One of the most interestingly worthwhile books that has come to me recently, especially at the Yuletide Season, was the Christmas Supplement you sent me.

Please accept a most belated thanks. I have not only read it myself, but have passed it around to a great many folks to see and enjoy, and to KNOW what a wonderful thing Canada is doing for Motion Pictures-when it brings to us in this spiritual form the beauty of the Christmas season.

It is a classic and I shall treasure my copy always.

Again thanking you.

Most cordially yours,

Mary Gwynn Owens.
Chairman Better Films.

"Condemned" is Ace-High

UNITED Artists has given us an ace-high picture in *"Condemned"* with Ronald Colman and Ann Harding.

The story is adapted from "Condemned to Devil's Island" by Blair Niles; and deals with the life of the convicts on this island, it also involves the warden, his wife, and the other inhabitants who live out of the penal jurisdiction.

Ronald Colman is a thief condemned to "Devil's Island," there he is taken into service by the warden of the prison, who believes that he is "overlooking an opportunity" in not having a servant in his house.

Ann Harding is the wife of this warden, young, beautiful and able to distinguish between a charming man of twenty-nine, and a brutal, domineering coarse husband of sixty.

The story develops a love interest between the thief and the warden's wife, after the warden has been unnecessarily brutally suspicious, and determined to rid himself of the handsome convict forever.

There is a friendship theme between Colman and Wolheim, who portrays the role of another convict, and this friendship, which ends with Wolheim giving up his life to "save his pal" embellishes the story with another heart angle interest which is most compelling.

Ronald Colman does fine work. His voice, his personality, his charm and ability are outstanding; and he captures his audience with that ease of artistry which is so effective and lasting.

Ann Harding shares honors with the star. Here is an artist who has beauty, a haunting charm, a voice and an ability which should place her at the very top of the screen's histrionic ladder.

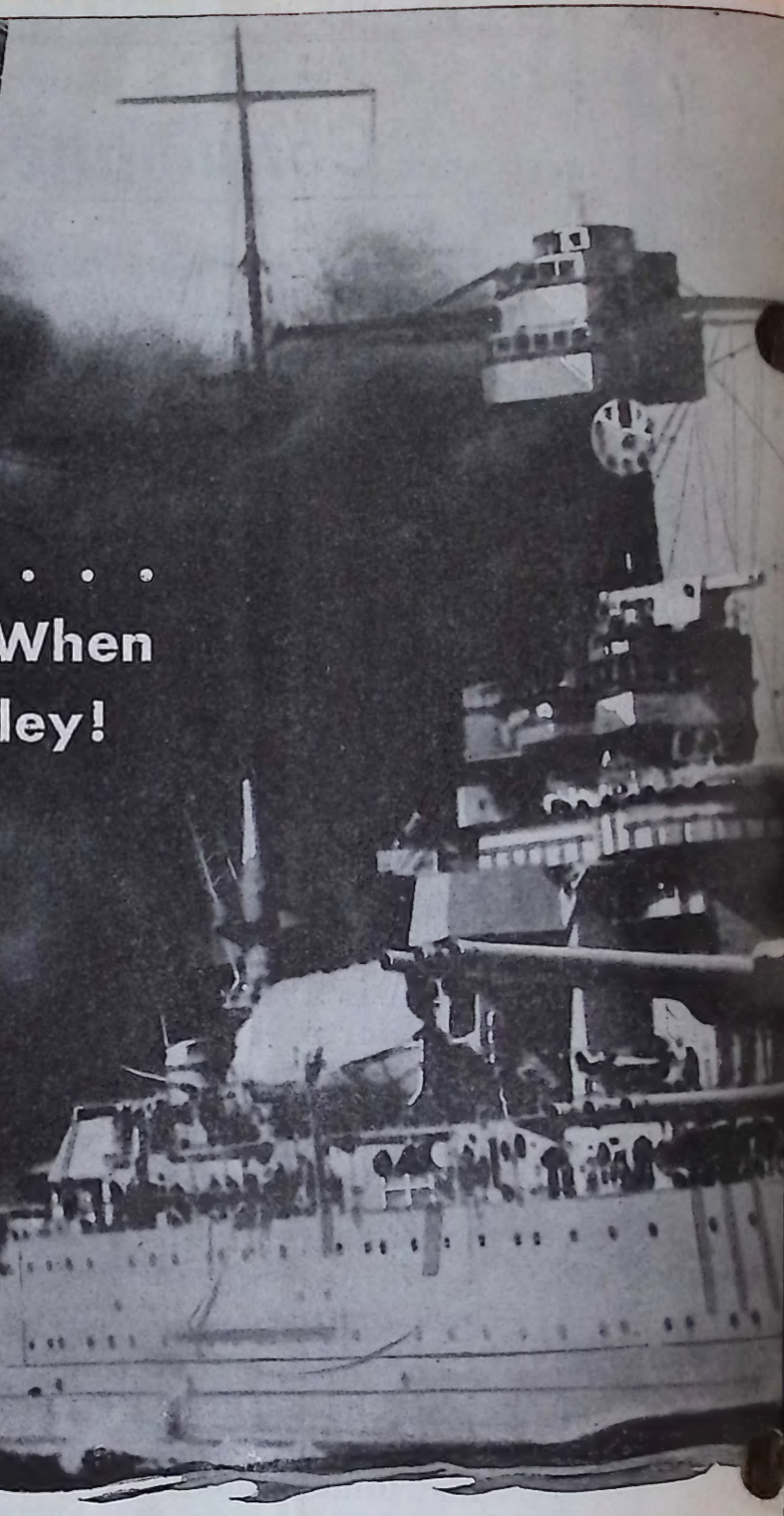
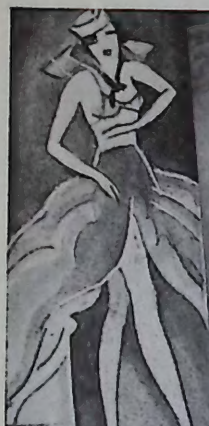
Louis Wolheim as a convict, Dudley Digges as the warden do most excellent work.

The direction by Wesley Ruggles is powerful and so is the production. Strong meat in its realistic flashes, but full of intense interest which builds up climax upon climax, and leaves you out of breath at the finish but thrilled and thrilled.

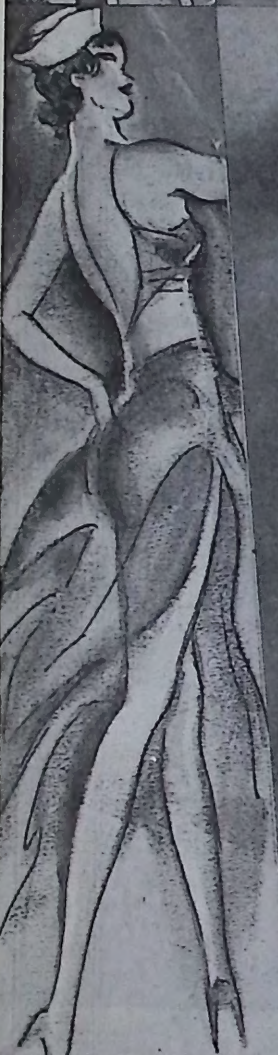
RAY LEWIS,

Editor Canadian Moving Picture Digest.

TITAN BATTERIES



The Fleet's In . . .
You May Fire When
Ready, Gridley!



HIT

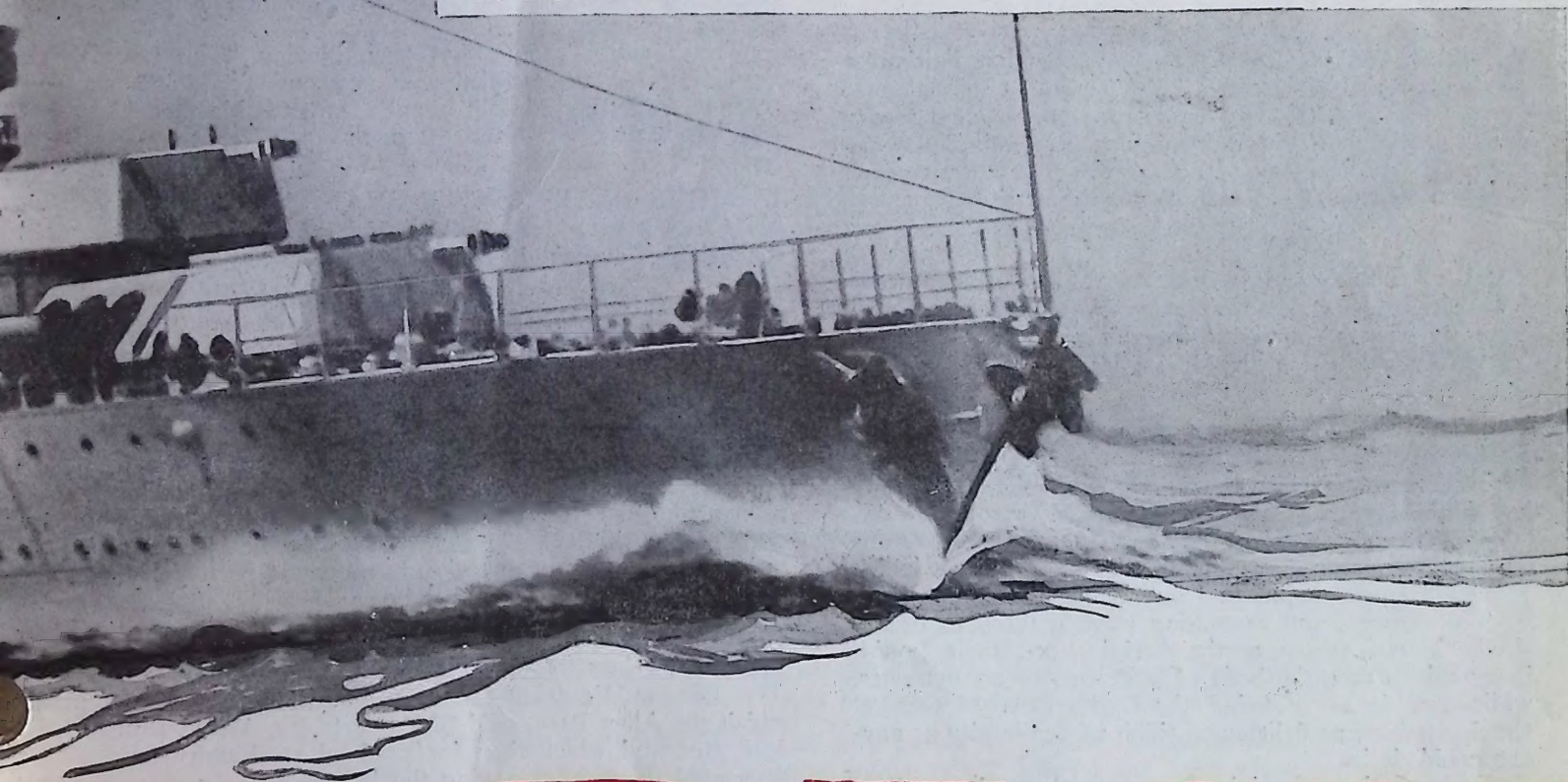
JACK OAKIE

Showdom's greatest draw
comic leads an army of
fighting tars in a globe-girdling spree of song and dance.

DAR OUT RECORDS

Mighty Radio Armada of Gorgeous Spectacle Hurls Shells of Song Against the Broadway Ramparts and Blasts Carroll Theatre Records!

Every alert theatre manager in the world is watching the engagements of "Hit the Deck" in New York and Los Angeles with a keen, clear eye. It presents to them the grandest opportunity of the day to step out and prove their own showmanship, by smashing all local records with this stupendous new Titan attraction...greater even than "Rio-Rita" in those solid and substantial box-office values that panic the public!



THE DECK

Sweeping on to a glorious destiny... the
Man O' War of All Musical Shows!

Observations



By The Editor

"Let he who observes, observe that he too is being observed in his observations; and therefor let him make his remarks as he observes the subject of them, nor add a tittle, nor a jot to that which passeth between the observer and the observed. So by these rules may all men know the observer is observant."

RKO's "Hit The Deck" is registering as big, if not a bigger success than "Rio Rita." Box office reports are recording records; and "Hit The Deck" continues to attract capacity houses on Broadway.

* * * *

TIFFANY'S "Party Girl" is all dressed up at the Gaiety. Our good friend Selig of Tiffany made up his mind evidently that "Party Girl" would be seen. It is in one, or two of the largest electric signs on Broadway. The Gaiety is literally covered with "Party Girl"; and the picture has held its own and then some. February 1st, this theatre will present another Tiffany feature, "The Lost Zeppelin," which Selig talks about as a "thriller of thrillers."

* * * *

UNITED ARTISTS report that Douglas Fairbanks will re-make "The Mark of Zorro" with dialogue. This is in line with our idea as presented several weeks ago, editorially. "There is millions in some of the old material." "The Mark of Zorro" was one of Fairbanks' best bets, it should be better than ever with dialogue.

* * * *

OSCAR STRAUSS is now one of us, which means that he leaves for Hollywood for the Warner Bros., to write original operettas for this company and First National. Strauss is already an international box-office title!

* * * *

BROADWAY is talking about John Barrymore in "General Crack," the best work John Barrymore has done in years. Warner Bros. have surrounded this star with a most excellent cast. "General Crack" is one of the big pictures combining all the elements which Motion Picture patrons find interesting and entertaining.

The settings, and costuming leave nothing to be desired. Marion Nixon as the Archduchess Maria Louisa is enough to turn the head of a Prince, or a commoner, while Armida as "Fidelia," the Gypsy Love of General Crack, is about as delicious a tidbit of femininity as anyone could desire.

Both of these feminine members do such excellent work that in a cast of merit, they are outstanding.

* * * *

ALAN CROSLAND, who directed, should be happy at his handiwork. Lowell Sherman as Leopold II., Emperor of Austria, fitted into this role as if it had been written for him!

When we say that John Barrymore outdoes himself in "General Crack," our readers can appreciate what this means, both as the Duke of Kurland, and as General Crack, the diabolical ability of this Barrymore is in evidence; and no one will dispute the attributes of such a compliment, for Barrymore's facial expressions, and articulations at times, reveal the madness of genius, for which God Be Praised, since such madness has about it the flavor of the divine!

WHILE we are on the subject of Warner Bros., it is interesting to report that the Vitaphone controversy in Canada has now been settled; and Warner Bros. can use this Trademark with the same freedom as they use it in the U. S., the litigation between Baldwin International Radio of Canada, Ltd., and the Vitaphone Corporation has been settled. This also dismisses the suit which Baldwin brought against the Tivoli Theatre and the Northern Electric alleging infringements of its rights!

* * * *

ANOTHER picture which is being much talked about is Paramount's "The Love Parade," with Chevalier. It is just "Frenchy" enough to be most entertaining and "Chevalier" is of course "Chevalier," which is plenty for any box-office.

The Tivoli, Toronto, has been playing "The Love Parade" for a two weeks' run, and our Torontonians are not forgetting to talk about Jeanette MacDonald, who has beauty, voice and personality.

* * * *

FAMOUS PLAYERS CANADIAN climbed up over fifty, there is some talk of this company securing the British Gaumont interests from William Fox.

* * * *

THE Fox and Ostrer interests are said to control, through a private holding company, 3,300,000 shares of Gaumont's 5,000,000 ordinary shares of 10 shillings par value. The holding is said to include 1,300,000 shares subscribed for by Ostrer during the deal last July or August at 24S 6d, for which the Fox Interests were to pay. It is reported that payment on these shares has been made up to the point of 14S 6d, but that the balance of ten shillings per share is still to be paid; and that if this sum is not met, the shares would be forfeited, together with the money already paid!

* * * *

WHICH brings to mind the deal of the Allen Bros. in London, England, for the Empire Theatre site on which the Allen Bros. paid \$250,000 to Sir Alfred Butt, Joel, etc., and which they forfeited when circumstances prevented them from paying the balance.

* * * *

THERE are rumours to the effect that there would be no difficulty in financing the balance due on these shares if the Fox Interests were agreeable; and one would imagine that an association with this company would prove interesting and valuable to several picture interests, and not least among these N. L. Nathanson, Adolph Zukor, Metro-Goldwyn-Mayer, Warner Bros., etc.

Meanwhile William Fox is still holding on to what he has, which makes us realize that "what we have we'll hold" is not an exclusive British property.

This week William Fox appeared at a hearing before Judge Coleman and offered, in answer to the proposed receivership, to resign his control providing three new proposed trustees were accepted.

(Continued on page 11)

Observations

(Continued from Page 10)

THE plan as presented by Samuel Untermyer, attorney for William Fox, has the support of three banking houses, Lehman Bros., Bancamerica, Blair and Dillon Reed & Co. It calls for three new trustees and a board of seven new directors to include William Fox. It calls for the resignation of John E. Otterson of the Electrical Products Corp., H. L. Stuart of Halsey, Stuart & Co., who were appointed trustees December 3rd; and who represent unsecured creditors with claims \$27,000,000.

The court, after several days discussion, handed down a stay of action on the matter of receivership for a period of two weeks.

* * * *

FILMS fit for children will be marked with "U." This ruling will go into effect in Ontario early in February.

* * * *

We learn with interest from the owners of the Consolidated Theatre that the Princess in Montreal is being equipped with Northern Electric Sound System installation, which will be completed on February 13th.

* * * *

Lord Willingdon, Governor-General of Canada, essayed the role of exhibitor on January 24 when he presented the pictures of the Boy Scout Jamboree in England at the Imperial Theatre, Ottawa, before 1,200 local boy scouts and girl guides and representatives of the church and state, the theatre being closed to the public.

* * * *

O. R. Harvey, Manager Research Products Department of the Northern Electric Company was the guest speaker at the Empire Club luncheon in the Royal York Hotel recently. He spoke on the events which led up

to the present success of Sound and Talking Pictures, and of their certain service to Science, Religion, Commerce and Education in the near future.

* * * *

The Electra Theatre, Montreal, will open shortly with DeForest Phonofilm Sound.

This company has filed an action in the Exchequer Court, Ottawa, for infringement of their patents against Stevens Theatre, Ltd., Sudbury, Ont.

* * * *

We learn with interest that Mr. Bercovitch of the Rex Theatre in Regina, whom it was announced in our January 11th issue, was installing a certain other make of Sound System, has now signed a contract for the Northern Electric System, installation of which will be completed on Feb. 8th.

* * * *

Congratulations are extended to the Strand Theatre in Prince Albert, Sask., which is the two hundredth house to be equipped with the Northern Electric Sound System, opening on the eighteenth instant.

* * * *

W. P. Dewees, prominent theatre man of Vancouver, B.C., and owner of the Strand Theatre, has acquired the Pantages Theatre on a lease basis and a new policy has been adopted. The name of the theatre will be changed.

Wilfred Lauceston, an English actor, formerly with Bransby Williams, has been appointed assistant manager of the Capitol Theatre, Montreal, of which Harry Dahn has been the general manager for years.

* * * *

THE RUSSELL THEATRE, Glace Bay, N.S., is being rebuilt, after a fire last month which destroyed the three storey business and apartment block and the Russell Theatre.

The fire occurred while Nathan Green of Weener & Green was away in St. John with his bride, formerly Miss Bertha Chernin.

A Year Out In Front!

THE MOTIOGRAPH PATENTED CYLINDRICAL SHUTTER that gives 20% more illumination and cuts the heat on the film and parts by 62% was a year ahead. And the new development met with world acclaim.

THE MOTIOGRAPH SOUND PROJECTOR is the only unit of its kind on the market to-day. It is not a collection of attachments. It is one complete unit, massive, sturdy, simple, efficient and quiet running. Base, disc turntable, lower magazine, track head, reflector arc lamp, Model H mechanism and upper magazine. And with Baldwin double channel two circuit amplification, speakers, faders, and accessories, the price of a complete theatre installation exclusive of wiring and sound-proofing, will be around \$6,500.00. We will tell you the exact price after our first installation in February. Terms if you want them.

And now — **ACOUSTICAL WESTFELT**, the ideal material for sound-proofing, easily applied and not expensive. Send for a copy of the Westfelt Acoustical Handbook, it's free. It tells you how much you need and where and how to put it on.

Also — **THE SUPERLITE BI FOCAL LENS**, a lens of excellent quality that by turning a sleeve gives the same size picture on track or disc aperture, and shifts centre at the same time automatically.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

Editor Hamilton Herald Praises Industry's Christmas Message

Albert E. Symthe Distinguished Canadian Journalist Extolls Digest

ALBERT E. SMYTHE, one of Canada's leading journalists, now editor of the *Hamilton Herald*, and well-known for his "Crusts and Crumbs" which for many years illuminated the editorial pages of *The Toronto World*, of which publication Mr. Smythe was editor for a period running into two decades, has found occasion to honor the Motion Picture Industry and *The Canadian Moving Picture Digest* for the Christmas spirit as expressed in the Christmas supplement issue, by the following editorial, which appeared in the *Hamilton Herald* of Saturday, January 25th:

CHRISTMAS THROUGH THE YEAR

"One of the well-meant counsels given to us every Christmas is to preserve the Christmas spirit throughout the year. An effort to keep this before us has been made by the Canadian Moving Picture Digest Company Limited of Toronto, 2, of which Ray Lewis is editor and publisher. It is one of the most beautiful pieces of illuminated printing that Canada has produced. The designs are by Edith E. Shaw, the engravings by the Photo Engravers and Electrotypers Ltd., and the printing by the Dominion Printing Co. The selections are by Ray Lewis.

One can imagine the delight of a mediaeval monk on seeing these lovely pages, recalling to the modern mind Keats' "fruits and flowers, and bunches of knot-grass, And diamonded with panes of quaint device Innumerable of stains and splendid dyes," warm gules, rose-bloom, soft amethyst, emerald and gold and silver-white. But the matter is no less worthy than the manner, and it is in these scrolls that the Christmas spirit is inscribed to live through all the years a man may endure.

Classic interpretations of the Madonna appear on the first page and the last. Rev. Dr. Robert Norwood of St. Bartholomew's, New York, supplies an introductory word, speaking of the moving picture rendering of Bible subjects. "The story of Jesus, because of its simplicity, tenderness and tragedy offers the most appealing material to the dramatic genius of our age, and so the most creative thought of the true masters of our motion pictures has revealed itself in 'The Ten Commandments,' 'Noah's Ark,' 'Intolerance,' 'Ben Hur,' and 'The King of Kings.'"

He concludes: "It is a privilege, therefore, to add a word of greeting at this season which celebrates the birth of Jesus. God speed you artists. Let us strengthen the fellowship of beauty and goodness and truth. When Jesus was born he identified himself with that fellowship. His life was committed to demonstrate the Christhood of man's soul. He is more than Christianity, more than history; he is the soul of Him who 'so loved the world, that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life.'"

Ray Lewis follows with an apologia. "This Christmas issue of 1929 of the Canadian Moving Picture Digest is respectfully dedicated to the message of the Screen and the message of the Church. Between these two 'story-tellers of wisdom' there is only this difference, the Church dons a clerical garb for its dispensation of Truth, and the Screen dons the masks of Comedy and Tragedy for its medium of Service. Both have dedicated themselves to the service of mankind, and since 'in My Father's House there are many mansions,' so in life, there are many ways and means of serving. Let me but teach men

to feel and think in humane terms, and I sound the depths, I reach the heights of man's divinity. May the Screen and the Pulpit be one, each giving to the other a part of itself; and in the completeness of their union, fulfilling the purpose of all things which have been created in His name."

After this come several exquisite pages of gorgeous illumination and magnificent initial letters adorning the Beatitudes, "Ye are the Light of the World," and Pater Noster. A poetic tribute from Ray Lewis to Cecil de Mille in appreciation of his life of Christ, "The King of Kings." Greetings from General W. H. Hays, President of Motion Picture Producers and Distributors of America, Adolph Zukor of the Paramount organization, and Edward F. Albee carry the Christmas spirit on succeeding pages, all exquisitely enc scrolled.

Ray Lewis writes on "The Best Christian I ever knew," "The best Christian I ever knew was a Jew. He was born in a manger, at Bethlehem, and His mother, Mary, called Him Jesus. She also named Him in her heart Immanuel, The Messiah, The Christ." "The Lord of Creation" is a poem by Ray Lewis which comes next, written on seeing the weather-cock on the top of one of New York's sky-scrapers.

A cross on a hill, or a cross in a cave,
With a cross man plays his part,
For all crucify the God within,
The God of their soul and their heart.

In another poem Ray Lewis anticipates the scorn of the Scribe and the Pharisee, "and those grave priests who forever preach, Jesus was crucified," but would scorn "this daughter of Judea who dares to resurrect the Son of Mary." Then come greetings from Nicholas Schenck, President of Metro-Goldwyn-Mayer Pictures Inc., N. L. Nathanson, Harry Warner, President, and Sam E. Morris, Vice-President of Warner Bros. Pictures, Inc.; Joseph I. Schnitzer, President of Radio-Keith-Orpheum Distributing Corporation; Grant L. Cook, Vice-President Tiffany Productions Inc.; Oscar Hanson of the same organization; Col. John A. Cooper, who would "let us all bear our heads high, since there is given to us this great opportunity—the opportunity of lifting dullness and greyness from rural and industrial life;" from B. E. Norrish, who notes the advance to sound pictures, "to better serve the industry," and a united greeting from the United Artists Corporation headed by Mary Pickford, Norma Talmadge, Gloria Swanson, Charlie Chaplin, Douglas Fairbanks, Ronald Colman with many other magic names; George W. Weeks, of Sono Art World Wide Pictures, Inc.; J. D. Williams, Joseph P. Kennedy, President of Pathe Exchange, Inc.; Joe Brandt, President Columbia Pictures Corporation, and finally a poem, "The Lady of the Chapel," written to St. Bartholomew's Lady of the Chapel by Ray Lewis.

"No flesh more beauty grew than flesh of Jesus, for His mother knew God as Love, Love in its divinity, and the sublimity of motherhood. Behold our Lady mother St. Bartholomew, a God upon her knee, the self-same God which lives in you and me." It is a significant message to be sent out into the world with the endorsement of the princes of the entire community, a token that the Light shines in unsuspected ways and in unlooked-for places. But it is the Light that lightens every man coming into the world."



Show Business



P. J. Nolan, President of the Nolan Theatre Enterprises, operating three theatres in Ottawa, has registered the slogan "Where Sound Sounds Best" under the Canadian copyright laws, thus gaining exclusive use of the descriptive sentence with reference to theatre audience presentations in the Dominion. The slogan has been used for the attractive Avalon Theatre, Ottawa, for some months.

A news reel conference was held at Toronto, Ont., recently, under the direction of Major J. C. Boylan, Chairman of the Ontario Board of Moving Picture Censors, for the purpose of straightening out problems in connection with topical films. From the viewpoint of the Ontario Board, the matter had become difficult since the general adoption of talking news reels because of the policy in Ontario of requiring at least 40 per cent. British or Canadian film news in each reel.

Film producers and cameramen present agreed to establish a quota of one exclusively British or Canadian news reel in their own releases each week. Announcement was also made by Chairman Boylan that notifications had been sent to United States producers that imported sound news reels must contain the same proportion of Canadian or British news as the silent reels did. Further, a petition is being presented to Hon. J. D. Monteith, Ontario Provincial Treasurer, asking for legislation to provide for Government assistance for Canadian news reels.

The Uptown Theatre, Toronto, key house of the Famous Players chain, has adopted the policy of opening complete programs on Fridays instead of Saturdays. Not so very many months ago a switch was made from Monday to Saturday openings, the house being dark on Sundays.

Official and public approval has been given the Embassy Theatre, Ottawa, under the new management of Oscar O'Shea, by the Ottawa Theatrical Federation, which comprises the stage Employees', Operators' and Musicians' Unions. Announcement is made by the Federation that the theatre is now a 100 per cent union house. The locals had had a break with the previous management last summer.

The Imperial Theatre, a Famous Players house in Ottawa, has gone French, a policy of French language film presentations having been adopted to start with the local engagement of "The Love Parade," starring Maurice Chevalier. Another local Famous Players' house, the Regent, will screen the English version of the same feature simultaneously and the Ottawa public will therefore have the choice of either language. The engagements are scheduled to open February 8, arrangements being in the hands of T. R. Tubman, manager of both theatres.

Much local interest has been aroused in the dual-language plan, Ottawa being one of the largest bilingual cities in the Dominion. The censors have approved both the English and French prints of "The Love Parade," and, incidentally, newspaper advertisements for the Imperial engagement will be in French. The French version

is a print primarily intended for release in France but one copy has been diverted to Canada. There is every indication that the experiment will prove a success and the prospects are that French language features will become a permanent institution in the Canadian Capital. Previous releases having a French tinge have been very popular.

The Allens, formerly a power in the Canadian theatre field in opposition to Famous Players, have withdrawn from Eastern Ontario and their group of theatres in Renfrew, Pembroke, Arnprior and Almonte, have reverted to M. J. O'Brien, Renfrew millionaire. J. H. Bruck, formerly with the Allens, will continue as general manager under O'Brien. The theatres are now being wired and a new house is being erected in Renfrew at a cost of \$75,000, to be opened May 15.

Fire broke out Tuesday midnight, January 28th, in the R.K.O. Theatre Building, Portage Avenue, Winnipeg, and before it was under control damage to the extent of \$200,000 had been done to the interior of the various sections of the building, principally stores, included in the front of the theatre building.

The former Capitol Theatre of the Famous Players Canadian Corporation, is located back of the lane on Donald Street, but in order to secure an entrance off the principal retail stores street of Winnipeg, the Famous Players bought a three-storey block facing the avenue, and installed a 20-foot entrance which leads from the sidewalk up an incline over the lane to the balcony of the theatre. This cost \$270,000 when the theatre was built in 1917, and is valued at twice that figure at the present time, so much higher have real estate and buildings' values gone up since the war, on Portage Avenue, Winnipeg.

One of the stores is occupied by Dunlop's Drug depot, and it was in the basement of these premises that the fire started. Smoke got into the theatre before the fire doors were closed and this injured the interior decorations completed four months ago at a cost of \$75,000. There was no one in the theatre at the time except the cleaners, the audience having been dismissed an hour previous at the close of the regular night's entertainment. It was not necessary to close the theatre the next day, as there was no damage done that would hinder the carrying out of the programme. The odor of smoke was the only drawback.

H. M. Thomas, western divisional manager, who arrived Thursday, January 23rd, to take up his residence in Winnipeg, the headquarters of the division, was on hand early at the fire and did a great deal to assist the firemen, as did Walter F. Davis, the resident manager. Mr. Thomas had his headquarters in Vancouver, B. C., and in Toronto for three years but the executive of the Famous Players decided that Winnipeg was the logical centre for the western divisional manager with 40 theatres in his care, and Mr. Thomas was quite pleased at the decision and is happy in his former surroundings. The loss of \$200,000 is confined principally to stocks in three stores and a tea room. The damage to the building can be covered with \$30,000.

Round About the Studios

Ralph Forbes, one of the three principals in "Mamba," Tiffany's all-talking, all-Technicolor spectacle, bears an odd distinction in Hollywood; he is the only actor, so far as is known, to play German officers in featured leads, one after another, and yet boast of pure old English descent himself. In spite of his English blood he has been classified by studio executives as an excellent German military type.

Edward Martindel, noted character actor of the screen, has been added to the cast of "The Song Writer," Metro-Goldwyn-Mayer's epic of "Tin Pan Alley." He is to play the role of the millionaire father of the heroine in the new story, in which Lawrence Gray and Helen Johnson play the principal roles.

Virginia Sale, has been added to the cast of Richard Dix's second Radio starring vehicle. She will enact the role of Marie, the maid, in the film which is based on the stage play, "I Love You," by William Le Baron, vice president in charge of RKO production. Miss Sale is a sister of the well-known comedian, Chic Sale.

"Carnival," or "Romance Wanted," as it is likely to be called by Universal when released, is to have a quite remarkable cast. This picture is the famous tent-show play by William Doyle. Those already nominated to support the star, Mary Nolan, include Mae Busch, Alice Lake, William Janney, Ralph Harrold and Florence Dudley. Lew Collins is directing.

Milton Sills returns to the screen after a long absence due to illness, as a featured player in the Fox Movietone production, "A Very Practical Joke." Berthold Viertel will direct the story which is adapted from a Ben Ames Williams original, with dialog and continuity by Geo. Manker Watters.

Eddie Kane has been signed by Radio Pictures for a part in an all-talking underworld drama called "Framed." He made his debut in Radio Pictures early last year in a similar role in "Street Girl," one of RKO's big hits.

Jimmy Clemens, famous revue star and eccentric dancer, appears prominently in the spectacular natural color cabaret sequence in Pathe's musical comedy picture, "Red Hot Rhythm."

In a dazzling set that represents the glittering confines of Hades, Clemens leads a score of the cutest girls in Hollywood in a snappy dance routine to the tuneful tinkles of "Red Hot Rhythm," composed for the picture by Walter O'Keefe and Bobby Dolan, writers of "Little By Little," song hit in "The Sophomore."

Aubrey Scotte is directing a new series of "Color Symphonies" for Tiffany Productions. These short Technicolor features are gaining popularity with exhibitors for their adaptability to programs of all types. Subjects chosen are not limited but always present an inspirational human story.

Columbia's singing-talking-dancing production featuring Marie Saxon and Jack Egan entitled "The Broadway Hooper," is one of the five features to be selected by the Better Films Council of the National Board of Review for its Weekly Guide to Selected Pictures. The production is recommended for family audiences including young people and is pronounced as being well produced and entertaining throughout.

Mackenzie Ward, the well known English comedian who supported Billie Burke in her stage success, "Happy Husbands" and added merriment to Morton Downey's latest picture, "Lucky In Love," is featured by Pathe in "Doing Phil A Favor," a Variety comedy of domestic wrangles. Bradley Barker directed this two-reel talker, written by Dillon Long.



Thelma Todd, leading lady for Metro-Goldwyn-Mayer, Hal Roach Comedies.

Doris Kenyon will appear in her first "western" part with the release of "Beau Bandit," Radio Pictures first all-talking production of this type, according to an announcement by William Le Baron, vice president in charge of RKO production.

A survey of the Paramount-Christie short features, as of January first, showed that these two-reel talking plays were showing regularly in 3640 wired theatres. This figure was arrived at after deducting several hundred where the pictures are contracted to play at either one house or another in a given locality. All together more than 4000 wired accounts are being served this Christie product, which has now been on the market one year.

Victor Moore, one of Broadway's favorite stage comedians, will play one of the principal roles in "Dangerous Nan McGrew," the forthcoming all-talking-and-singing screen comedy featuring Helen Kane, executives of the Paramount Long Island studio have announced.

So well pleased are the Universal officials with "Dames Ahoy," the sailor comedy with Glenn Tryon, Helen Wright, Harry Gribbon and Otis Harlan, that they have advanced its release date to the second Monday in February. William Craft directed it from a story by Sherman Lowe, with dialogue by Alfred De Mond. It is virtually written around the popular ditty, "Barnacle Bill the Sailor."

Conrad Nagel holds what is probably a world's record for the number of talking pictures in which he has played leading roles.

"Second Wife," Radio Pictures' domestic drama, now being edited for early showing is his twenty-seventh all-talking picture during the last twenty-one months.

Hal Everts, noted for his outdoor stories has been signed to write the story of "The Oregon Trail," Fox Movietone epic of pioneer days to be directed by Raoul Walsh.



Barbara Stanwyck and Sam Hardy in Columbia's "Mexicali Rose."

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